

7-651/1117
a premiere of six new canadian works
by six young composers

ARRAY ONE

MARJAN MOZETICH

ALEX PAUK

GARY HAYES

PROVOCATIONS

SYNCHROMESH

IDIOSYNCRACIES

»intermission«

JOHN FODI

CLIFFORD FORD

ROBERT BAUER

CALIGO

THORYBOPOIOUMENOI

TRIPLOPIA

APRIL 20 **8:30PM.**
concert hall edward johnson building

Robert Bauer	b. Welland, Ontario, 1950
John Fodi	b. Nagyteval, Hungary, 1944
Clifford Ford	b. Toronto, 1947
Gary J. Hayes	b. Grimsby, Ontario, 1948
Marjan Mozetich	b. Gorizia, Italy, 1948
Alex Pauk	b. Toronto, 1945

Performers:

Billie Bridgman	soprano *	Ken Knowles	trombone
Kathryn Cernauskas	flute *	Paul Caston	percussion
Sandra Watts	oboe	Adele Armin	violin *
Jack Fetherston	clarinet	Michael Parker	viola
Geoffrey Barnes	bassoon *	Alan Stellings	cello *
Miles Hearn	horn	John Hawkins	piano *

Alex Pauk conductor

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PROVOCATIONS. I designed this vocal work to stimulate the listener from an earth- to a universe-consciousness. The large middle section is concerned with evocations of different human experiences to reach that end.

SYNCROMESH. In this case the term has little to do with automobile transmissions but instead defines the process by which elements of instrumental sound are integrated. While individual parts may coincide exactly at certain points, the events are for the most part synchronous only in the sense that they occur simultaneously producing shifts in pace, density, texture, colour etc. Aside from the use of timbre, the 'chroma' or purity of colour is also affected by the choice of intervals. The minor 2nd predominates and in the true chromatic sense colours the main threads of the piece.

IDIOSYNCRACIES. The main concept in the structure of this piece concerns the contrasts and similarities of the instruments. In constructing the piece, I chose figures which were idiomatic for at least two of the instruments except in the last section. Here each part has its own sounds to play and only as an imitative device does any instrument play the figures belonging to another.

CALIG·O. (mist; obscurity; mental blindness) The concept of time and the interpretation of it is the problem confronting the four individuals in Caligo. Each has his own idea about the "flow" of time and attempts to show it to the rest. The cello tends to be calm and reserved in the delivery of his statements. The oboe on the other hand chatters in repetitious fragments, fearful of being unable to say everything in the allotted time. These two instruments make one family.

The viola and bassoon are the second family. The former is quick in its delivery, but, unlike the oboe, thinks out his statements before saying them, thus avoiding useless repetition; the latter gives short concise statements with long deliberation between them, but each statement is merely a variant of its predecessor.

THORYBOPOIOUMENOI is a classical Greek verb meaning to make sound. In the sense of theatre, it means to shout, whisper, murmur. Without the use of words, the singer (actress) presents various emotional states of mind: frustration, rage, exhaustion, contentment, fear, despair. The work is in five sections: Introduction (tape alone), Entrance, Interchange, Development, and Return.

TRIPLOPIA is an eye disorder which produces triple vision, but the eyes are not for hearing.

April 20, 1972

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